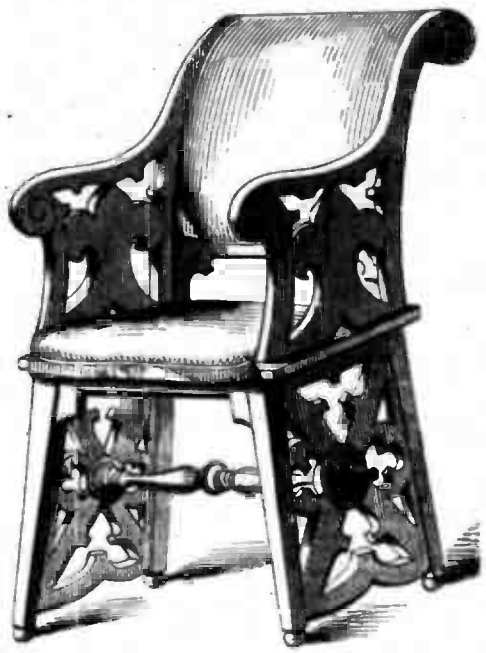
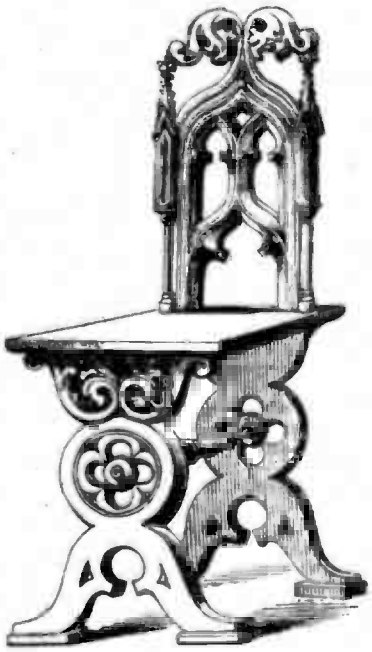
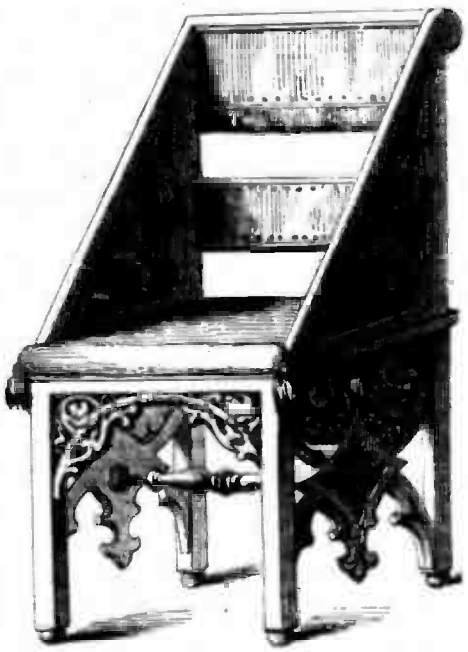
GERMAN GOTHIC CHAIRS.







the Red House. It is an interesting building of the 16th century, with many a quaint figure and motto on it, not the least boastful of which is that which tells you, that Treves existed 300 years before Rome; piously adding, "May it exist for ever, amen."

Of domestic architecture at various periods Treves possesses some curious specimens. The most ancient and interesting is the one we have engraved. It is now a wine shop, and is known by the sign of the Three Kings. It is situated in the street of St. Simeon, very near the Porta Nigra—it is of stone. The lower story has been much modernized by an alteration in its windows. The upper story is in its original condition, and in the Byzantine style, and believed by some to be as old as the 12th century.(*) The detail of this upper part is very interesting; but its simplicity speaks to the eye so forcibly as to render a detailed description unnecessary here. As an example of early domestic architecture it is valuable, and adds another variety to the many specimens given in this journal. F. W. F.

Mr. Editor,—Everybody must be pleased with the clever representation of the gateway at Treves in your last number.

But it has a few inadvertencies as to detail, which I am sure that its talented author will not be offended at my pointing out; and more especially, since some of them affect the character which this gateway has lately acquired of being a monument of Etrurian architecture.

The first of these relates to the diameter of the columns, which generally is too great; and the second, to the proportions and form of the several members of the capitals in the lower stage, and which M. Schmidt, the city architect of Treves, has demonstrated to be each of the same height, viz., 10 inches, and all of *rectilinear* profile.

I may likewise state, that the small arcade under the apsidal gallery of the 12th century portion should consist of *semi-circular* and not trefoliated pointed arches; and that the St. Simeon of Treves was not the St. Simeon Stylites, who died at Antioch, A.D. 460.

I am, Sir, &c., W. Bromet.

Damage to Buildings at Bordeaux.—The local journals of the 24th ult. announce that the cathedral, custom-house, and exchange, have been greatly damaged, many other buildings stripped of slates, chimneys, &c., and the suspension bridge over the Reole entirely swept away by tempests.

GERMAN GOTHIC CHAIRS.

Herr Heidelopf, a German architect, who has devoted much attention to Byzantine and Gothic decorations, and has a good reputation in his own country, has contributed to the current number of the *Art-Union Journal* a series of designs for chairs, founded on originals still remaining in the old castles of Germany. We are indebted to the proprietors of that journal for permission to place three of these before our readers.* They all display a trace of Byzantine feeling, and will not altogether satisfy a fastidious critic; still they are valuable, and supply good hints.

The object of the article which accompanies them is to advocate the employment of artistical talent in decorating and furnishing our houses.

"When Louis, the reigning sovereign of Bavaria," says the writer, "commanded the construction of a new palace, he said to his architect: 'I desire to build a palace which shall be "All Art;" from the architecture to the commonest articles, every thing shall be designed by my best artists; nothing shall be copied; I will have no "upholstery."' This project, worthy of a high and enlightened mind, has been fully carried out; and the new palace, externally and internally, is literally a monument of artistic invention. A grand idea is completed! From the saloon of entrance into the throne room, a gradation of decoration is observed; beginning by simple forms and modest colours, up to the luxuriance of gilding, ornament, and vivid hues.

'I will have no looking-glasses to usurp the places I can occupy with pictures,' was another of the sovereign's commands in the furnishing of his Palace of Art. Thus, every thing is in perfect harmony of style; whatever the style

* The present number of the *Art-Union Journal* deserves the highest praise. The illustrations alone are worth double the cost of the whole. As a specimen of printing and "getting up" it stands quite alone.

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